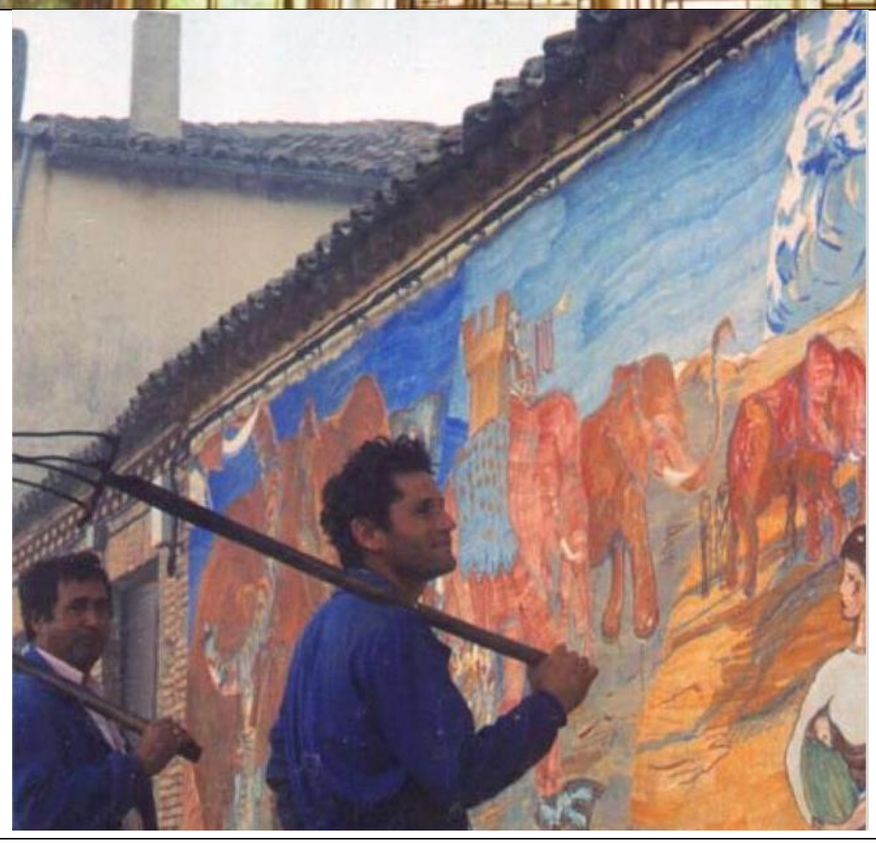
in POLEN, SPANIEN und ITALIEN



entangling visual, political and social interventions intimately, to make one respond to the other. We disciplined our joy of doing in order to listen rather than declare, ask further rather work. The most visible sign of this successful conversion was that a father and his daughter from Grenada thought it the only appropriate reaction to our work to start to live with us

Thorough preparation of such kinds of entangled intervention includes a genuine understanding of the social and physical setting of the place. There is on the visual side of our intervention needs to get down to paper and colour models. In the Castilian highlands, this is the way we were luckily deterred from painting military scenery

observing the working community around their focus of intervention for weeks before doing any work themselves. Such aristocratic and aloof rest that the manufacturer was terribly cross with the quality of his powder coming out of holes of 50 micrometers in diameter, for marble crystal needles much pigments get ideally absorbed into the depth of the carbonising lime surface. Such moments of combining patient and pressured action can result carbonisation and dehydration of the lime makes our surfaces brighten up as if from their inside. Somehow ironically, the full sensuality of a fresco paint-

Und jetzt: ausgerechnet von Polen lernen, Sozialismus neu zu bauen!

https://archive.org/details/FreeFrescoAcademy

of Bourgeois Classicism outsourced every possibility of visual expression apart from their austere cult of canonised sterility. Outsourced, the artisanship of frescoing processes died an unspectacular everyday death on the market-places, turning our lives into bargaining for survival. In 1860, at his Florentine residence, the designated king of Italy, living modestly at the mercy of French and Piemont capitalists, could do little more than devastate the fresco work of generations with conformist

giant fresco painting. With us, everybody is entitled to paint. Every painter is welcome to participate in down-to-earth and up-on-the-scaffolding tasks alike.

Genuine spontaneity needs extensive preparation

We found out that the precious minutes of free-flying visual creativity are best to be prepared for with an average of 20 hours for every square metre

Page — (8/48)

free fresco Academy
by Anna Marek Marcin (Cordes, Kraemer Liehn, Zajac)

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ein Öko-landbau-Museum bei Rio Major, Ribatejo/ Portugal

Das Bild hält den Morgen des 25. April 1974 fest.

Die Hirten haben sich an den Guts-herren-Tisch gesetzt,

nun ist auf einmal genug für alle da,

Frauen über-nehmen die Nacht Wachen.

Das Land wird kol-lektiviert, der Sozialis-mus scheint ausgebro-chen---jedenfalls in den Schwester-Gebieten der gestern noch „portugie-sischen“ Angola und Mozambik

Straßenszene in der größten anarcho-kommunistischen Hochburg Italiens, Carrara, nach einem Monat gemeinsamer Kalk-Fresko-Malerei, 2002 – ein Vierteljahrhundert später alles bestens in Schuss, die Bewegung dazu auch!

3-Kalkfresko-Putzschichten, dann langsame Lasurmalerei in den frischen Wandputz hinein, auch die wieder mindestens 5-lagig – die hochkonzentrierte Pinselbewegung schwimmt, so wie Mao Tse Dung empfahl: wie Fische im Wasser!

Einheit tausender Pinselstriche in einem Gesamtwerk für Jahrhunderte: hier Italienerinnen in Polen und Polen in Italien,

gemeinsam revolutionär-friedenspolitisch unterwegs!

check for 2026: **www.archive.org/details/dieFeuerwehr**